

## Congratulations Class of 2009!

The MIAP program would like to congratulate our 2009 graduates. We are proud of your accomplishments and look forward to following your successes in the field. Every year MIAP students complete a capstone project in the form of a thesis or portfolio. The 2009 thesis projects included:

*Phonodiscs from the Texas Borderlands: A Consideration of Regional Music and Modes of Production* by Audrey Young; *BCAT: Consolidating & Creating a Brooklyn Community Television Archive* by Steven Villereal; *Voyager's Middle Name Is Phoenix": Preservation of CD-ROMs at the Avery Fisher Media Center*, by John Migliore; *A Proposal for a Digital Archive for the Korean Film Archive* by Gwan Yong Jeong; *Investigating Paul Sharits: Issues in the Preservation and Conservation of Time-Based Media Art*, by John Passmore; *The World She Watched: An Examination of the Adelaide Pearson Travel Films* by Kimberly Tarr; *Found in the Trash: A Collection Assessment of the Dischord Records/Fugazi Archives*, by Peter Oleksik; and *The YouTube Archivist: Bringing Archival Methods to a Non-archival World* by Crystal Rangel. •



Tisch School of the Arts Salute, Cinema Studies MA graduate Yasmin Desouki poses with MIAP graduates Gwan Yong Jeong, John Migliore, and Crystal Rangel. Not pictured: Peter Oleksik, Kimberly Tarr, Steven Villereal, Audrey Young

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## MIAP Receives New Academy Grant to Preserve Avant-Garde Films



MIAP Student Andy Uhrich Inspects a 16mm Film at Anthology Film Archives, New York

The Academy of Motion Picture Arts and Sciences' Internship Grants Program has awarded the MIAP program \$9,500 for the 2009-2010 academic year. This is a continuation of a program established in 2008, which funds two semester internships at Anthology Film Archives in New York City.

The most recent recipient of an internship grant was Andy Uhrich. Uhrich's internship in Spring 2009 focused on preserving five short films by independent filmmaker Sidney Peterson, under the guidance of archivists Andrew Lampert and Matt Cowan.

Peterson is known for teaching the first fine art filmmaking courses in the country, known as *Workshop*

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## Student Accomplishments and Awards, 2008-09

In Fall 2008 and Spring 2009, MIAP students and faculty collaborated with numerous organizations in the New York metropolitan area and beyond on a number of important projects through classes and internships, including:

MIAP students and Prof. Bill Brand, through a generous grant received from the National Film Preservation Foundation, preserved avant-garde artist Ericka Beckman's Super8 sound film, *We Imitate; We Break Up*, which will be deposited with Anthology Film Archives as part of a 3-year curatorial and exhibition project.

Several MIAP students received stipends from a 2-year NEH grant to complete internships at the following organizations in New York City:

**WNET/Thirteen:** MIAP student Stefan Elnabli participated in a new digital collection management system using the news program World Focus as its model.

**New York Transit Museum:** Siobhan Hagan assisted in archiving 250 videocassettes from the Government and Community Relations library. •

## Preserving Digital Public Television

by Kara Van Malssen / MIAP 2006

2009 is the final year of the Preserving Digital Public Television project (PDPTV), part of the National Digital Information Infrastructure and Preservation Program (NDIIPP) of the Library of Congress. It began in 2004 when public television stations WNET/Thirteen in New York and WGBH in Boston, along with the Public Broadcasting Service (PBS), joined NYU MIAP and Digital Library Technology Services (DLTS) to provide leadership in the preservation of "born-digital" public television content.

When the project was initiated, public television production and distribution were in a transitional period, shifting from analog to digital practices, rapidly approaching fully file-based workflows. PDPTV's organizers, including Project Director Nan Rubin (WNET) and MIAP Director Howard Besser, recognized that this digital shift would necessitate new preservation approaches. They determined that the project goals would be to design and test a model preservation repository for born-digital public television content; develop a set of standards for metadata and file formats; recommend selection and appraisal criteria for digital content; examine intellectual property issues; and examine the requirements of long-term digital sustainability.

MIAP students and alumni have played a critical role in the project from its outset. During the first phases of the project, MIAP students Tanisha Jones, Pamela Smith, and Margaret Mello (MIAP Class of 2005), were involved as research assistants. They conducted focus groups with educators, critics, and producers, and contributed additional research to the project's first major report, on appraisal guidelines. The following year, Paula Felix-Didier, Caroline Rubens, and myself (all MIAP Class of 2006) joined their ranks. We conducted research on production and archiving workflows at television stations WNET and WGBH, and at PBS. While employed in this position, I also worked with then WGBH Archive Director Mary Ide and Archivist Leah Weisse to investigate existing and emerging metadata standards. Our final

### Moving Image Archiving and Preservation Program

### Newsletter

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## Sandra Gibson and Rick Utley : A Conversation



MIAP Student Sandra Gibson begins her Kodak Fellowship at Pro Tek Media Preservation Services, in Burbank, California

In 1999, Kodak, in cooperation with the Association of Moving Image Archivists (AMIA), established the Kodak Fellowship in Film Preservation. Each year this unique program provides a student of merit with financial assistance for his or her formal education, practical experience through an intensive internship, and an introduction to the moving image archiving community through participation in the annual AMIA conference.

The newest recipient of the Fellowship is Sandra Gibson, MIAP class of 2010, who has spent the last decade as an experimental filmmaker, lecturer, and teacher at the college level. On a visit to PRO TEK, where she will spend part of her internship this summer, she sat down to talk to Rick Utley, Vice President of

PRO TEK and one of the architects of the Kodak Fellowship program:

Rick Utley (RU): I'll never forget – I was in an AMIA meeting and a young guy stood up and said: "I love learning, I love what I do, but how do I become the head of an archive? How do I influence the future in a way that only the head of an archive can?" And it really hit me: We're educating students to understand imagery, but we're not doing anything to help them understand their career path. We put this Kodak program together because we recognized that the next generation is coming out of school with visions of being film restorationists and archivists and many of you may not even know what that would involve -- or even how such a career could take shape.

Sandra Gibson (SG): I can understand that. I've been out of school ten years, working, teaching, making films. When I was in your film inspection room, just thinking about rewinding film, that's where I'm used to being, it's very familiar to me.

RU: For a lot of the interns who go through this program, that's what they gravitate to. That's your passion, that's your love. You want hands-on. Our job in this program is to give you six weeks of exposure to different technologies and different applications and different aspects of the whole broad

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## MIAP Graduates Receive IMLS Post-Graduate Fellowships

Kathleen Maguire, MIAP class of 2008, is the first recipient of a post-graduate fellowship funded through MIAP's grant from the Institute of Museum and Library Services (IMLS) Laura Bush 21st Century Librarian Program. Kathleen's fellowship finds her working under Museum archivist Barbara Mathe at the American Museum of Natural History (AMNH).

At the AMNH, Maguire's primary goal is to create a comprehensive and accurate inventory of the entire moving image and sound holdings of the Special Collections, which contains over 2000 reels of film, 2000 videotapes, and a sizable audio collection.

The titles in the collection include a large educational circulating collection, multiple donated collections, and internally created content. Maguire has been conducting basic conservation work on the film and researching unidentified titles. She is also identifying priorities for preservation, as well as titles to potentially deaccession and donate to other institutions.

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## MIAP Workshop in Ghana: Preserving Our Audiovisual Heritage

During May 2009, as a continuation of MIAP's Audiovisual Preservation Exchange (APEX) program, MIAP Associate Professor/Associate Director Mona Jimenez led a trip to Ghana with MIAP alumna Kara Van Malssen (MIAP Class of 2006), and Jennifer Blaylock (MIAP Class of 2010) to develop new forms of collaboration and exchange between the two countries on audiovisual preservation. This was the second trip to Ghana that Prof. Jimenez and Ms. Van Malssen have taken in partnership with the annual Real Life Pan-African Documentary Festival and the West African Documentary Forum.

This year's APEX team also included Mick Newnham, Senior Research Scientist at the National Film and Sound Archive of Australia, and Ishumael Zinyengere, Audiovisual Archivist at the United Nations International Criminal Tribunal for Rwanda. The team conducted a weeklong film and video-handling workshop at the Ghana Broadcasting Corporation (GBC) in Accra, Ghana, entitled "Preserving Our Audiovisual Heritage: Film and Video Collections." The workshop was jointly sponsored by MIAP, GBC, the Festival, and the Forum.

Workshop participants were 26 archivists, librarians, television editors, and engineers from such diverse organizations as GBC, TV3, Metro TV, TV Africa, Costal TV, and TV Mozambique, as well as the National Film and Television Institute and the Information Services Department (ISD) of Ghana's Ministry of Information. The goal of the workshop was to assist the caretakers of African audiovisual materials to



MIAP Prof. Mona Jimenez at the Ghana Broadcasting Corporation, Accra, Ghana

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## MIAP Leads Team of Archivists to the Museo del Cine in Buenos Aires by Kimberly Tarr / MIAP 2009

This May, I joined a team of film archivists and scholars based in New York, Boston, and Chicago, and headed south to Buenos Aires, Argentina, to spend one week working in the Museo del Cine. The Museo holds an enormous and vital collection of rare motion picture works, many of which are in immediate need of preservation. The city-funded museum currently lacks the resources to even fully assess its collections

and establish preservation priorities, let alone carry out the requisite lab work to preserve its many endangered films.

The Museo del Cine's 16mm film collection alone is comprised of more than 65,000 reels, with films made in both the Americas and Europe, produced from as early as 1910 and to as late as the 1970's. Museo del Cine director Paula Félix-Didier (MIAP Class of 2006) gained international recognition in July 2008 when her team rediscovered within their vaults the lost reel of Fritz Lang's 1927 classic, *Metropolis*.



Bill Brand, MIAP adjunct lecturer, demonstrates splicing techniques to Museo del Cine staff

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## Stefan Droessler Presents the Archive of Orson Welles



Stefan Droessler, Archivist at the Munich Filmmuseum presents rarely screened films from the Orson Welles archive.

Growing out of Professor William Simon's Orson Welles seminar this past semester, Stefan Droessler, the director of the Munich Filmmuseum, visited the Cinema Studies Department and presented 'unseen' material from the moving image collection of film director, actor, writer and producer, Orson Welles. On two consecutive weekends (March 27th-28th, and April 3rd-4th), Droessler presented six programs of unique Welles footage, ranging from unfinished films, to television appearances and experimental works, as well as two rarely seen feature films directed by Welles. The first program of material was immediately followed by a welcome reception.

In addition to the presentations and screenings, Droessler gave a talk in Prof. Simon's Welles seminar, as well as in Professors Howard Besser and Antonia Lant's MIAP class, Culture of Archives, Museums and Libraries. •

## IMLS Fellowships

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Maguire submitted a successful application to the National Film Preservation Foundation to preserve the title *Seventh Archbold Expedition to New Guinea*, which has long been unavailable to researchers. She has also been conducting reformatting projects with the aid of other Museum departments. The goal of these initiatives is to increase the visibility and accessibility of the AMNH's moving image materials.

Following in Maguire's footsteps, MIAP alumna Irene Taylor has begun a post-graduate fellowship at Washington University Libraries. In addition, two recent graduates will begin fellowships in September 2009: Steven Villereal at University of Virginia Libraries and Crystal Rangel at Stanford University Libraries.

The IMLS grant has also funded student internships at the following sites this academic year: NYPL Library of Performing Arts, NYU Libraries, University of Baltimore Libraries, Stanford University, and University of Baltimore Libraries.

The IMLS-funded post-graduate fellowship and the IMLS-funded student internships are part of a larger research project that seeks to increase the number of trained moving image professionals in libraries by providing intensive work experience for MIAP students and graduates, by facilitating discussions about the current state of moving image collections in libraries with library professionals, and by developing strategies to remove barriers to the creation of new positions for moving image preservation specialists.

The Institute of Museum and Library Services is the primary source of federal support for the nation's 122,000 libraries and 17,500 museums. The institute's mission is to create strong libraries and museums that connect people to information and ideas. •



## Sandra Gibson Interview

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arena of archiving and preservation -- to help you begin to understand what your career could look like, long term -- and what role changing technology would play -- or could play -- in that career. [...]

RU: I think the difference with you is that most of the students who come into this program are more idealistic in their passion for the preservation of film. You have more background as a filmmaker and you love the medium as an art form and you're saying "I want this medium to stay around and what can I do to help that?"

SG: For me, the main issue of preservation is just the daunting amount to deal with. I think we need to be discriminatory about what we do preserve -- but who is making those decisions? Maybe everything is not meant to live forever. Or is it? With anything of that magnitude, you can only take little baby steps and take one thing at a time and control the issues you can control. We can't fix the world of preservation on a large scale, we can only start on a small basis and go from there [...]

SG: I work with Super 8, 16mm and 35mm film. Things get transferred for viewing copies, but I don't make digital work. I start with film and end with film. Always. I believe in the medium; it's a beautiful medium. I think digital breaks down, digital disappears. And what's going to happen when that's gone?

RU: Add this word to your vocabulary -- 'migration'. That's the word that people use to answer that question. Migration is reading data into one system and moving it to another system where you can record out again. But every time you migrate data, you lose data. Migration is not a good answer. [...]

SG: It was encouraging to be at the AMIA [Association of Moving Image Archivists] conference and see that everyone shares their concerns and they take them very seriously. It's a strong community that seems to work together.

RU: AMIA's membership is a cross section of everyone from very small archives to major motion picture studios. Everyone has different issues. The small archive is trying to figure out how to get what they have out to those who can use it because if they have depended on grants in the past, a lot of those are drying up today. At the studios, it's a different issue; it's a matter of budgeting for archiving and repurposing. And we're seeing more repurposing now than we're seeing preservation. [...]

RU: All aspects of preservation are driven by big business today because it means continued business for the future. And the Kodak Fellowship is the premier educational opportunity within the preservation segment worldwide. It's our company's investment in that future.

SG: I just wonder what I have to offer.

RU: I think you are putting an undue expectation on yourself that shouldn't be there. This is an opportunity for you to learn how to make better-informed decisions, to discover how you can influence the future. The seven previous interns in the Kodak program are now working in the industry in jobs that better match their visions they had when they left school but where now understand how to make them a reality. Once upon a time, people invested in me and in the other mentors who are part of this program, now it's our turn to invest in you.

SG: I'm looking forward to every part of it. •



## Academy Grant

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20. Founded by Peterson in the 1940s at what is now the San Francisco Art Institute, Workshop 20 produced avant-garde films that, as film historian P. Adams Sitney suggests, “influenced the cinematic education of many of the best filmmakers of subsequent generations.”

Reflecting on his internship, Uhrich notes, “My spring internship was an invaluable learning experience both for the insight it allowed me into the production process of independent filmmakers, and the skills and knowledge imparted by the two archivists.”

Anthology Film Archives, an international center for the preservation, study and exhibition of film and video, has been a partner with MIAP since the program’s inception in 2003.



The Academy Internship Program, part of the Institutional Grants Program, supports student internships in professional film organizations, meeting Academy goals of enhancing relationships between the public and the film industry, deepening the appreciation of film as an art form and as a vocation.

Recipients of the 2009-2010 Academy-funded internships at Anthology Film Archives will be announced in Fall 2009. •

## Digital Television

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report recommended appropriate standards for the management of metadata within the prototype repository.

In 2007, I became the project’s first full-time Research Fellow. My role has been to lead research projects and to act as liaison between MIAP, the Digital Library, and the public television partners, bringing the concerns and expertise of each to the development of the repository. My responsibilities have included leading the repository’s metadata implementation; performing analysis of submitted content; and assisting with the development of repository workflow and procedures. PDPTV has also provided me with a fantastic opportunity to participate in national and international conferences, where I’ve helped introduce and promote our work to a number of professional communities.

Kathleen Maguire and Yvonne Ng (Class of 2008) joined the MIAP team as Researcher and Junior Research Fellow, respectively, in 2008. Kathleen contributed excellent research to a complicated report on intellectual property issues, while Yvonne was lead researcher and writer on a very comprehensive report on the sustainable preservation of public television content.

End-to-end digital workflows are now a reality in public television, and it appears that many of the lessons learned during the five years of PDPTV are being followed as new production and distribution practices emerge. The need for system-wide preservation is increasingly recognized and new projects are being developed to build on the groundwork established by this project. As these develop, MIAP will undoubtedly continue to play a key role in the public television system’s evolving understanding of and response to digital preservation needs. •

## MIAP in Ghana

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establish archival practices in their organizations, so that they may preserve and provide access to historical films and videos held in their collections. Topics covered in the workshop included collection management, basic care and handling, occupational health and safety, climate control and storage conditions, cataloging, database management, metadata, media reformatting procedures, and preservation ethics.

The participants pledged to work together to network, share information, and build awareness of Ghana's rich audiovisual history – to encourage funding and other support. Practical actions include working together to locate and rehabilitate older playback equipment for video and film. The scarcity of equipment and the lack of private or public labs in Ghana are major obstacles to preservation.

The trainers also developed a greater understanding of the problems facing audiovisual collections in countries like Ghana. Because Ghana is a tropical country with an average temperature of 88°F (31°C) and a relative humidity that reaches 95% daily, the single most important factor to improve the longevity of the collections is to maintain cool and dry conditions in Ghana's film and video vaults; however, this is extremely difficult to achieve. Under tropical conditions, the binder that holds the magnetic particles in place on audio and videotape will degrade, making the tapes unplayable. Acetate-based motion picture film will also disintegrate, releasing toxic vapors in a process known as 'vinegar syndrome.' These changes occur very quickly, and result in the loss of many historic titles each year.

Also, the deterioration directly affects the health and wellbeing of the staff charged with collection management, making occupational health and safety an imperative as well.

Following the workshop, the training team consulted with several of the archives and learned first-hand about local methods, providing advice on the first steps for triage of the collections. Mr. Newnham led the team's work to establish Ghana's film conservation lab at ISD, instituting a workflow for inspection and identification as well as new film handling procedures that will ensure the safety and comfort of staff.

Prof. Jimenez, and Ms. Van Malssen have since returned home to the United States, while MIAP student Jennifer Blaylock remains in Ghana working at ISD and GBC until August 4th, fulfilling her MIAP summer internship requirement. ISD's film collection contains government-produced and sponsored films in the form of newsreels, documentaries, instructional films and narrative films dating as far back as the 1950s and the period surrounding Ghana's independence from British colonial rule. Ms. Blaylock will conduct a comprehensive assessment of the ISD

collection, which should yield greater clarity regarding its condition as well as the content of the films. Her work will provide greater depth to the already existing documentation, enabling the prioritization of works for preservation and reformatting.

Discussions are underway for a possible collaborative preservation project as a first step to making Ghanaian films available for research, scholarship, education and public programming. Proposals call for preservation to occur in time for the next Real Life Documentary Film Festival in Accra, as well as the Orphan Film Symposium, in Culpeper, Virginia, both to be held in the spring of 2010.

APEX in Ghana was supported by MIAP and the Department of Cinema Studies, the Dean's Discretionary Fund of the Tisch School of the Arts, the NYU Office of Global Programs, and the Rockefeller Archive Center in collaboration with the Association of Moving Image Archivists. Support was also received from the NYU Libraries, Cineric, Colorlab, the Image Permanence Institute, Tuscan Corporation, Urbanski Film, and Walter Forsberg. •





## MIAP in Buenos Aires

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A recent MIAP graduate, I served as one of twelve project volunteers, whose affiliations ranged from the Museum of Modern Art to the University of Chicago to the Harvard Film Archive, along with NYU faculty, students, and alumni. Our mission was to inventory, inspect, repair, identify, catalog, and re-house films from the Museo's collections.

On our first day, we arrived in the barrio of Barracas, southeast of the city center. We lugged boxes and suitcases overflowing with preservation supplies, through the construction site that engulfed the Museo's temporary location, and up two flights of stairs. Our team brought supplies culled from generous donations and project funding, including film cores, splicers, leader, split reels, a shrinkage gauge, paper tape, gloves, footage counters, AD test strips, and more. Eager to meet the Museo staff, we toured the space and Paula introduced us to the thirty-plus members with whom we would work. Few of the staff members spoke English fluently and, although our team had a couple of native Spanish speakers, my language skills were called upon often, which made me wish I would have brushed up on my film preservation vocabulary before we arrived!

To increase our efficiency, we divided into groups to tackle three key collections: A set of silent educational films produced by Gaumont donated by the city's prestigious Colégio Nacional de Buenos Aires; a collection of U.S. Navy films; and a collection of Argentinean newsreels (1930-70s). My group worked closely with Javier Flores, Felipe Costa, Florencia Mazzadi, and Noelia Ugalde, all eager to ask questions and strengthen their film identification and splicing skills. We learned to consistently call on librarian Andrés Insaurrealde with any and all questions related to Argentinean film history.

In addition to our on-site work, we toured the nearby Cinecolor film lab. After work, film programmer Fernando Peña treated us to a private screening of some gems from the Museo de Arte Latinoamericano de Buenos Aires (MALBA) private collections. Damián Romano of the Museo del Cine accompanied a small group of us to a local fútbol match in which the home team, el Club Atlético Huracán, defeated Banfield 2-1.

Organized by Dan Streible, the Buenos Aires project was part of NYU's Audio-Visual Preservation Exchange (APEX), which was established by MIAP professor/associate director Mona Jimenez in 2008 to conduct a similar outreach in Accra, Ghana. The results of the APEX Argentina initiative will be reported on and showcased with new prints at the 7th Orphan Film Symposium, April 7-10, 2010. The trip also dovetailed with the 65th International Federation of Film Archives (FIAF) Congress, which united over two hundred international film archivists in the city of "Fair Winds" from May 22 to 30.

The Buenos Aires project received generous support from: Kodak, Urbanski Film, Tuscan Corp., Colorlab, Cineric, Cinecolor, as well as NYU Libraries, Harvard Film Archive, University of Chicago Film Study Center, and The John Anson Kittredge Educational Fund. •

### **APEX Buenos Aires Participants**

**Daniela Bajar, NYU Cinema Studies M.A. '08**

**Howard Besser, NYU Cinema Studies Professor and MIAP Director**  
**Bill Brand, NYU MIAP Adjunct Professor, Proprietor of BB Optics, Filmmaker**

**Liz Coffey, Harvard Film Archive, Conservator**

**Carolyn Faber, Chicago Archivist, Consultant, Filmmaker**

**Natalia Fidelholtz, NYU MIAP '06**

**Julia Gibbs, University of Chicago Film Study Center**

**Katy Martin, New York-based Visual Artist and Curator**

**Alice Moscoso, NYU Libraries, Media Preservation Specialist**

**Sarah Resnick, NYU MIAP '07**

**Dan Streible, NYU Cinema Studies Associate Professor and Orphan Film Symposium Director**

**Kimberly Tarr, NYU MIAP '09**

**Katie Trainor, Museum of Modern Art, Film Collections Manager**

## Have Something to Share with Students, Faculty, and Alumni?

Contact Zack Lischer-Katz at [zlk203@nyu.edu](mailto:zlk203@nyu.edu) to be included in our next newsletter